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SVĚT ZTRACENÉ NEVINNOSTI V ROMÁNECH WILLIAMA GOLDINGA
THE WORLD OF LOST INNOCENCE IN WILLIAM GOLDING'S NOVELS

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I declare that the following BA thesis is my own work for which I used only the sources and literature mentioned.

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THESIS ABSTRACT (ANOTACE)

V této práci se zaměřím na prozkoumání tří románů spisovatele Williama Goldinga. Mezi tyto romány patří jeho první výtvar *Pán much (Lord of the Flies)*, dále romány *Pincher Martin (Ztroskotání Christophera Martina)* a *Volný pád (Free Fall)*.

Cílem práce je interpretovat svět znázorněný v těchto románech Williama Goldinga jako prostor, kde se střetává nevinnost a zkušenost, touha po stabilním morálním kodexu a přirozená lidská slabost. Tento boj se odehrává na třech rovinách, a to rovině morální, sociální a níboženské či mystické. Tomuto rozdělení odpovídá i řazení kapiol.

Nejprve budu tedy zkoumat rovinu morální. Sám William Golding označil za poslání spisovatele sdělit světu svůj pohled na vidění světa a jeho morální pravidla. V *Pánu Much* si klademe otázku, zda jsou morální pravidla, kterými se běžně řídíme ve společnosti, platná i v situaci, kdy jsme od společnosti odloučení. Zde se poprvé střetáváme s Goldingovým konceptem zla, které je nedílnou součástí každého člověka. Podle Goldinga je jediná cesta, která nás může osvobodit od nás samotných a naší přirozenosti, cesta sebeuvědomění. V tomto duchu pokračuje další Goldingův román, *Pincher Martin*, který popisuje prázdnotu lidského bytí, pokud je zahleděno jen samo do sebe a z tohoto egocentrismu ho nedokáže vyvést ani žádná spirituální zkušenost. Tím se tento román odlišuje od třetího díla, *Free Fall*, které se naopak zaměřuje na hledání sebe sama, respektive okamžiku, kdy člověk ztratí svobodnou vůli a stává se otrokem vlastního sobectví.

Druhá rovina je rovina sociální, do které se promítají autorovy vlastní zkušenosti z druhé světové války. Golding interpretuje tyto události opět v rámci jeho filosofie, která se spíše zaměřuje na zlo uvnitř člověka než na zlo působící zvnějšku. Přímým důkazem toho je jeho prvotina, *Pán Much*, kde je základní konflikt postaven na neschopnosti akceptovat zlo jako součást lidské povahy. Tento strach ze sebe sama a touha hledat zlo mimo sebe má za následek rozpad celého společenství, které mělo původně pracovat na základech demokracie. Podobně i v knize *Pincher Martin* vystává otázka, jaký je dopad společnosti na moralitu člověka, a jak naopak individuální moralita, či její absence, ovlivňují společnost. *Free Fall* se vrací do Goldingovy zkušenosti s totalitou a zkoumá její jednotlivé příčiny, a to opět v člověku jako individu.

Poslední rovina je náboženská neboli mystická. Je záhodno používat oba výrazy, protože se v románech Goldinga často promítají. Také zde se budeme střetávat s Goldingovou koncepcí zla, tentokrát pojatou jako vnitřní temnota nebo vzpoura proti Bohu. *Pán Much* představuje střet dvou mystických zkušeností, a to mystiky dobra a kultu zla. Jeden z protagonistů pak bývá označen jako světec, který mystiku dobra a sebepoznání touží sdělit ostatním, ale jeho poslání není přijato a ústí v rituální vraždu. *Pincher Martin* znázorňuje autorův nejpřímější pokus o popis spirituální zkušenosti ve vztahu k Bohu. Protagonista se obrací od Boha a stává se egocentrickým, jeho osobnost žije na úkor ostatních. V knize pak Martin zažívá očistec, tedy svět, který si sám stvořil, ale ve kterém dojde sebezničení a sebezatracení. *Free Fall* má podobný námět, protože si protagonista tvoří své vlastní náboženství v podobě své sexuální touhy. Podobně jako Martin i on svou sebestředností zraňuje své okolí a ztrácí tak nevinnost i svobodnou vůli. Kniha se pak zaměřuje na hledání sebe sama a momentu, kdy je duše vytržena ze světa nevinnosti do světa viny.

V závěru bych ráda shrnula své poznatky Goldingovy filosofie a jejího uplatnění v těchto románech. Výsledkem by mělo být vykreslení vnitřního i vnějšího světa, ve kterém Goldingovy postavy žijí a svádějí svůj boj o bytí, v materiálním i spirituálním slova smyslu.

INTRODUCTION

This thesis focuses on William Golding and his depiction of humanity in his three novels – *Lord of the Flies*, *Pincher Martin* and *Free Fall*. Primarily, I am interested in the way his characters undertake their journey to self-knowledge and thus establish their own identity. This process of self-exploring is then described in terms of innocence, experience, guilt, spirituality and darkness. By scrutinising three levels of these novels – moral, social and religious (mystical) – I am going to establish certain patterns of Golding's philosophy, and thus reconstruct his view of mankind. As a result, I will present Golding as a moralist, sociologist and mystic.

Golding himself reveals that he is interested in conveying his message concerning these issues to readers. In his collection of essays called *A Moving Target* he writes: "We, the storytellers, must produce a more bumbling truth and it has to be sought for in that extended co-operation that must go on between the novelist and his reader."¹ Therefore, Golding puts his characters in dangerous, psychologically and physically extreme situations to make them confront their selves and describe their moral, social and religious attitudes. Virginia Tiger remarks on this technique: "A direct confrontation is made to occur between a character's centre (roughly intelligence or 'consciousness') and his darkness."² Thus, the bridge between the material and spiritual world is built not only by the author himself but also by the reader, whose experience with the story makes him confront his own spirituality, and I believe, this is the result Golding wants to achieve.

The first level I will explore in this thesis is the moral one. Golding himself considered this theme crucial in his writings. His famous view of mankind and morality is well captured in his following words: "I recognized the folly of the naive, liberal, almost Rousseau's view of man as being capable of perfection if left to himself. I really have to say I found out things which made me feel that human beings do have a strand – or element, if you like – of real malignancy."³ As the quotation implies, the key words of this section are malignancy, violence and human capacity of evil. I would like to focus on the novels themselves. In *Lord of the Flies* I will try to find what distinguishes morality of Simon from the morality of other characters. This will help me to explain why the moral codes of Ralph and Piggy are insufficient to prevent the

¹ William Golding, *A Moving Target* (London: Faber and Faber, 1982) 197

² Virginia Tiger, *William Golding- The Dark Fields of Discovery* (London: Calder and Boyars, 1974) 53

³ John Haffenden, *Novelists in Interview* (London: Methuen & Co Ltd, 1985) 112-113

rise of evil and totalitarianism on the island. In *Pincher Martin* I will deal with the hero's past reflected in flashbacks. I will give insight into Christopher's moral philosophy and highlight some most important symbols representing it in the story. Finally, I will attempt a comparison between *Pincher Martin* and Golding's following novel, *Free Fall*. In the latter novel, I will deal with the similar topics as in *Pincher Martin*; however, this work opens more complex moral issues which I would like to explore.

At the social level, I will handle primarily Golding's own experience of the WW2. Thus, this chapter will focus on the perception of man in his social context. Golding intends to convey the message concerning social issues as it is apparent from his following words: "I do feel that questions of good and evil, or how to live in a society without exploiting anybody else, are more immediate than anything else."⁴ Discussing *Lord of the Flies*, I will focus on the connections between the society on the island and the outside world and the importance of the fact that the boys are of English nationality. The story of *Pincher Martin* is placed on a deserted rock and thus, at first sight, there is no space for social interactions. However, through Christopher's flashbacks we are given a picture not only of him but also of the society he is living in. In this way, I will make a connection between the survival on a desert island and the survival in the modern society. *Free Fall* deals with the issues of totalitarianism, social responsibility and the weakness of any political idealism. I will try to make a connection between Sammy's lost free will and his inability to accept social responsibility.

The last section will deal with the mystical or religious level. This level plays a significant role in Golding's prose though it is quite difficult to explain its meaning properly as it is closely connected with the preceding levels. In an interview with John Haffenden, Golding commented: "We know that, in every direction, we come to the end of what our human nature can discover, describe or even feel, and this seems to me to be a kind of boundless mercy. We understand that we are not only mysterious in ourselves but in a situation of bounded mystery. It's a controlling factor in my life and in what I write."⁵ Therefore, I will provide Golding's ideas concerning religious belief and mysticism. *Lord of the Flies* describes the contrast between the religion of goodness, which is based on the acknowledgement of one's evil, and the cult of fear. I will focus on the difference between Simon, a saintly figure and the rest of the boys. *Pincher*

⁴ Haffenden 119

⁵ Haffenden 111

Martin answers the question what happens to man when he rejects God and love. In this novel, I will explain what Christopher's relationship to God is and what makes him reject his creator. Finally, *Free Fall* will be discussed in terms of spirituality. I will explain what makes Sammy turn away from religion and what consequences it has for his future life.

To make this view as accurate as possible, I will quote many critics concerned with the theme of Golding's novels. Among these are acknowledged authors such as Virginia Tiger, Howard S. Babb, Mark Kinkead-Weeds, Ian Gregor and Arnold Johnson. The books of these critics are divided according to individual novels and they discuss the plot chronologically, theme by theme. This brings a very detailed and interesting picture of the plot and symbols. However, for the purposes of this study I prefer the critics such as Gunnel Cleve or Paul Crawford, whose viewpoint is less general. Gunnel Cleve focuses on the mystical level of several novels and Paul Crawford views Golding's works from the political and historical view. These approaches enable easier comparison of the theme. Generally, the critics agree in many aspects on their perception of these novels, their symbolism and interpretation. In themes in which their attitudes differ I will try to provide both hypotheses. Regarding the study of Golding in the Czech Republic, there are several theses dealing with the issue of Golding's novels. However, none of these theses has a similar viewpoint and therefore, they do not overlap thematically.

MORALITY

Morality in William Golding's novels is a very complex issue closely connected with social and religious themes. Basically, it deals with man and his dual nature, in which capability for evil and love are mixed together. Golding does not condemn man as a weak and corrupted being, he only warns him against self-delusion of his own perfectibility. In one of his interviews he proclaimed: "I also believe that we have a great capacity for love and self-sacrifice, but we can't refuse to recognise that there is active human evil."⁶ Thus, the question of evil as the essential part of human nature is the principal theme of Golding's philosophy. However, this definition of humanity is only the first step in Golding's didactic lesson. The second step is the cure, or more accurately, the way we shall handle the evil inside us in order to prevent it from manipulating and imprisoning our free will. Therefore, all characters I will explore undergo the way of self-knowledge, which makes the moral centre of the narrative. L. L. Dickson says:

"It is the ethical or moral level of meaning that most significantly applies to the modern allegories of William Golding. In each novel, the protagonist's search to understand the nature of evil (often identical with his own nature) is manifested in symbolic journey, central to the theme."⁷

In this section, I will distinguish between what is called personal morality and conventional morality. Golding deals mainly with the personal moral code, which is well explained in the definition by James C. Gaston and J. B. Hietala. They claim: "A person forms a world view and an understanding of himself as an individual moral agent in that world. As a moral agent the person has a continuing need to make moral decisions which satisfy him as a rational individual."⁸ On the other side of this imaginary scale is the conventional morality. Carol Gilligan describes this term in these words: "Conventional judgement is based on the shared norms and values that sustain relationships, groups, communities, and societies."⁹

⁶ John Haffenden 113

⁷ L.L.Dickson, *The Modern Allegories of William Golding* (Florida: University of Florida Press, 1990) 2

⁸ James C. Gaston and J.B. Hietala, *Ethics and National Defense* (Washington: National Defense University Press, 1993) 9

⁹ Carol Gilligan, *In a Different Voice* (Cambridge: Harvard University Press, 1993) 73

Lord of the Flies

Generally speaking, Golding is considered a famous writer mainly due to his first novel. Perhaps it is because of the complexity of this novel, which can be read both as an outward journey, as I mentioned above, or as an inward journey. At the first level, we see a group of children struggling to survive in difficult conditions; at the second level we observe their effort to preserve moral rules and moral integrity. However, when we compare *Lord of the Flies* with other novels dealing with the issue of surviving on an uninhabited island like *Robinson Crusoe* or *The Coral Island*, we realise with surprise that there is only little to menace the boys from outside. There are no cannibals, no dangerous animals nor hard weather conditions. At first sight, the island is simply a paradise. Golding beholds the motif of the struggle-for-life from an absolutely different perspective.

This perspective focuses on the moral dilemma inside human beings and states the first question I would like to ask – are moral laws valid in all conditions? Is morality then something firmly integrated in our nature? When the boys meet for the first time on the island, they all agree to preserve the moral code they acquired in the civilised world. Even Jack says: “I agree with Ralph. We’ve got to have rules and obey them.”¹⁰ Indeed, the boys try to follow the rules they were used to obey at home. There are also certain moral taboos which they do not dare to violate. Thus, the first Jack’s attempt to kill a pig is a failure because he is unable to kill a living thing. “They knew very well why he hadn’t: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood.”¹¹ This would support the idea that morality is something inherent to human nature. However, at another moment Roger is throwing stones at Henry and what stops him is not his conscience. “Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law.”¹² Apparently, Roger is prevented from harming Henry not because of his own moral conviction but because he is still used to the fact that such behaviour is wrong and consequently punished. The moral law is not inside him but it comes from outside.

¹⁰ William Golding, *Lord of the Flies* (London: Faber and Faber, 1979) 47

¹¹ Golding, *Lord of the Flies* 34

¹² Golding, *Lord of the Flies* 67

At this point, all boys still want to get back to civilisation, the source of their learnt moral code. They are split into two groups; one of them (Jack's hunters) taking care of the fire and guarding it in order not to miss the opportunity to signal for help. However, this desire to get home becomes less and less urgent as the original moral code weakens. Actually, the boys begin to enjoy the life in which they are the hunters and there is nobody to order them around. Jack says: "Rescue? Yes, of course! All the same, I would like to catch a pig first—" ¹³ On the other hand, there is this strange feeling about hunting. "Just a feeling. But you can feel as if you are not hunting, but – being hunted; as if something is behind you all the time in the jungle." ¹⁴ The freedom of the savage life is accompanied by something evil, something which is to be afraid of. Gradually, the need for moral integrity and moral laws disappears not only because it is not firmly embedded in the boys' characters but also because it is not sufficient to face this strange feeling of being hunted, or more precisely, the feeling of fear. All the boys guess there is something evil hiding in the jungle, something which makes them fear the darkness and act aggressively. Usha George remarks: "Almost immediately the society disintegrates under two pressures – aggression and superstition." ¹⁵ In these conditions, in which human is forced to face his own fear of himself, the fear of his own evil, moral laws become useless. The only law which is valid is the law of survival.

This time comes at the crucial moment of the story when there is the confrontation between Ralph and Jack after the first successful hunting. Ralph rebukes Jack because he took all his boys to go hunting and let the fire burn out. Thus, the boys missed their chance to be rescued. In response to Ralph's accusations, Jack attacks Piggy and damages his spectacles. "Here, if we like, is the birth of evil, since irresponsibility has become viciousness; and a will imposed on an animal has now turned in destructive violence on a fellow human being." ¹⁶ In other words, at this moment the highest moral law is violated, the law not to harm a human, and a moral decision is made – to prefer the savage life to the civilised one. This act is actually the starting point of later events, when Simon and Piggy are killed. Their murder is just a logical consequence of what happened here, when the border between innocence and experience was crossed.

¹³ Golding, *Lord of the Flies* 58

¹⁴ Golding, *Lord of the Flies* 57

¹⁵ Usha George, *William Golding- A Critical Study* (New Delhi: Atlantic, 2008) 38

¹⁶ Mark Kinkead-Weekes and Ian Gregor, *William Golding- A Critical Study* (London: Faber and Faber, 1984) 34

The evil was present on the island from the beginning because the boys brought it with them as a part of their own nature. Although they were unaware of it, the evil began to influence their minds and as it gained more and more strength, the boys began to be afraid of it and called it the Beast, something coming from outside. This externalisation of evil will be closely discussed in the last chapter; however, it is also important for this section. The boys failed to find the source of their fear and evil because they did not look inside their minds to find it but rather blamed an abstract enemy from outside. They did not understand that they were the Beast, that they had created it out of their inner darkness. Ernest Gellner calls it a doctrine of the Beast and describes it as “the view that our conduct, feelings and thoughts are dominated by forces and processes of which we are not properly conscious.”¹⁷ Thus, the boys are dominated by the force within themselves. Only Simon realises the true nature of the Beast. During his dialogue with the Beast, he confronts his own self and discovers that the evil is closer than the boys think:

“ ‘Fancy thinking the Beast was something you could hunt and kill!’ said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. ‘You knew, didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?’ ”¹⁸

In this passage Simon discovers the truth Golding tries to show. It does not matter whether the scene is a hallucination or an inner dialogue with one’s conscience. Inevitably, it leads Simon to acknowledgement of human evil. It is a strong moral lesson which proves that his morality is the personal one and is based on his own conscience and moral experience. He accepts the dark side of his self and therefore is able to confront the evil and thus find the cure for this moral disease. He realizes that the Beast is us, the malignancy existing within all human beings, which makes the peak of his moral experience on the island. He wants to convey his knowledge to the other boys but is mistakenly taken for the Beast and killed; and so his knowledge dies with him and brings no relief and no happiness.

Besides Simon, there are two more characters, whose moral vision I would like to explain. These are Ralph and Piggy. Their conception of morality is purely rational and based on conventions. When Ralph asks Piggy whether there are ghosts or beasts, his friend answers NO and adds an explanation with the rationality of an adult: “Cos things wouldn’t make sense.

¹⁷ Ernest Gellner, *The Psychoanalytic Movement* (Evanston: Northwestern University Press, 1993) 199

¹⁸ William Golding, *Lord of the Flies* 158

Houses and streets, and – TV – they wouldn't work.”¹⁹ Piggy is not interested in the concepts of good and evil because he cannot explain them rationally. For him, the Beast simply does not exist because things would not make sense. Thus, his morality “does not result from a healthy apprehension of the unknown”²⁰ and he is unable to understand the Beast. Piggy calls Simon's death an accident, which is an explanation similar to Jack's “I expect the beast disguised itself.”²¹ Both explanations work as excuses for the boys; Piggy refuses to admit that the murder was intentional and Jack claims that the killed person was not Simon but something distant and anonymous – the Beast. These excuses stress the main difference between Simon and the rest of the boys. Arnold Johnston describes the distinction in these words: “The mystic's intuitive recognition that good and evil coexist within man is the spark of his divinity; but the rationalist denial of such intangible forces chains him forever to the material world of earth and organism.”²² Indeed, this failure to recognise human evil in its source is also the cause of Piggy's death. He still relies on Ralph as an authority as well as on conventions of the civilised world, which will prevent Jack's group from really evil deeds. He is mistaken because neither Ralph nor any other authority of the forgotten world are really important here. The only thing which matters on the island is the Beast. Thus, Piggy is murdered and his death is described like a death of an animal. “His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed.”²³ Similar to Piggy, Ralph ends up chased to be killed like an animal. Finally, at the end of the book, civilisation interferes and saves Ralph's life. The moral code is renewed and Ralph weeps for his friend Piggy, who, unlike Simon, died without the knowledge of the lost innocence.²⁴

Pincher Martin

If Simon from *Lord of the Flies* symbolises love as Golding claims²⁵, Pincher Martin could easily stand for another symbol, Greed. The main difference between these two is that Simon discovers the truth and wants to convey it to others whereas Christopher tries to create a

¹⁹ William Golding, *Lord of the Flies* 101

²⁰ George 60

²¹ William Golding, *Lord of the Flies* 177

²² Arnold Johnston, *Of Earth and Darkness* (London: University of Missouri Press, 1980) 16

²³ William Golding, *Lord of the Flies* 200

²⁴ William Golding, *Lord of the Flies* 223

²⁵ Haffenden 98

magnificent lie in order to conceal the truth. Thus, his heroic struggle becomes less and less heroic as the reader gains more and more information about Christopher's morality. Indeed, Christopher stands for the worst vices imaginable – pride and egoism. There is no space for other beings, including God where Pincher Martin stays. There is no space for love because it would threaten his own ego by demanding selflessness. Thus, this novel tells a story about what happens when a human being relies just on himself and refuses anything except his own self.

In this chapter, I would like to deal primarily with Christopher's past. Through his own memories, we gain a great insight into his mind and his moral philosophy; his flashbacks tell us who is Christopher Martin and why he is placed on the little rock in the middle of the ocean. Gradually, we come to believe that he well deserves his destiny. Virginia Tiger observes: "From the second temporal perspective we have another view of Christopher Hadley Martin, a particular man, from his past actions.[...] Pincher is what he was; just as he crawled up the rock-face using the limpets,so he crawled over people's faces to get where he wanted to go."²⁶

At the beginning of the book when Pincher is drowning, he imagines a picture of a little glass figure in a jar filled with water.²⁷ By pressing on the membrane, the water is raised to the brim and the glass figure drowns. Christopher is both the glass figure and the man pressing on the membrane. At the present moment he is drowning but as we learn later he used a similar mechanism of pressing on other people to achieve his goal. This is the first symbol of Christopher's morality, which knows no mercy and no compassion.

Christopher protects and cherishes the darkness of his centre which is occupied by his ego, which should rightfully belong to his creator. He fears nothing. He seduces women of other men, he flatters his superiors in order to get a better position, he tries to seduce and manipulate an innocent girl, Mary. It seems that whatever he gets, it can never be enough; he wants more. This characteristic is perceived also by his friends and one of them reveals Christopher's personality by suggesting him to play the role of Greed in the theatre.

“ ‘Chris-Greed. Greed-Chris. Know each other.’ [...] ‘Let me make you better acquainted. This painted bastard here takes anything he can lay his hands on. Not food, Chris, that's far too simple. He takes the best part, the best seat, the most money, the best notice, the best woman. He

²⁶ Tiger 115

²⁷ William Golding, *Pincher Martin* (London: Faber and Faber, 1956) 8-9

was born with his mouth and his flaps open and both hands out to grab. He's a cosmic case of the bugger who gets his penny and someone else's bun.' »²⁸

The last symbol of his personality is the Chinese-box, in which a fish and maggots are placed. First, the maggots eat the fish, then the small maggots eat the smallest ones, the middle-sized eat the small ones, the big maggots eat the middle-sized and finally, only two maggots are left, one of them swallowing the other. Pincher Martin is the last maggot who ate all others and now he is forced to ask the question what happens when there is nobody left to eat. We are told that then the box is open. By whom? It can be either God or death, who will make the final judgment. Martin is afraid of it but he does not see any other option how to play the game of life. Before he decides to cause the death of his friend Nat, he sums it up: "Good-bye, Nat, I loved you and it is not in my nature to love much. But what can the last maggot but one do? Lose his identity?"²⁹

Indeed, losing his identity is what Martin fears most of all. When he is placed on the rock, the missing tooth, he keeps to repeat his own name, he struggles to recall his memories in order to preserve his identity. He refuses dying because this act is a selfless deed and that is what the last maggot is unable to do. Thus, Martin invents a rock, invents his world and his suffering, he closes himself inside the Chinese box, inside his own darkness. "I am Atlas. I am Prometheus."³⁰ This credo is the irony as we know that unlike Prometheus, Atlas, Simon or Nathaniel, Pincher Martin is unable to do anything for other people; his suffering is thus not blessed, it is condemned. Thus, despite of all his struggle, his dark centre – the self – begins to swallow itself. He can no more control his memories which stand for his identity. "The pattern of their impingement appears to be random and Pincher can no more connect them than he can note the intellectual discrepancies in his fantastical world."³¹ His memory disobeys him and though he tries to command it: "Think about women then or eating. Think about eating women, eating men, crunching up Alfred, that other girl, that boy, that crude and unsatisfactory experiment, lie restful as a log and consider the gnawed tunnel of life right up to this uneasy intermission."³², his mind recalls some things which actually force Pincher to face the fact of his death. He says: "But to lie

²⁸ William Golding, *Pincher Martin* 120

²⁹ William Golding, *Pincher Martin* 184

³⁰ William Golding, *Pincher Martin* 164

³¹ Tiger 115

³² William Golding, *Pincher Martin* 90

on a row of teeth in the middle of the sea— He began to think desperately about sleep.”³³ The reader can easily supply the words for the rest – means to be dead. It is tragic-comic as Pincher desperately tries to turn away from the inevitable fact.

Symbols are important for reading *Pincher Martin*, nevertheless, it is also possible to discuss the novel at the realistic level as a struggle to survive. To maintain his identity and to avoid thinking about death as his present state of body and mind, Pincher applies the method he has successfully used during his life – he is trying to play various roles as in the theatre. He likes the image of being thought of as a hero who managed to conquer the forces of nature. He commands himself to think, to make some arrangements for his rescue, or on the other hand to avoid certain thoughts. He tries to present himself as a Robinson Crusoe, the human factor dealing with extreme conditions. But this method, whose centre is his intellect, fails as his mind begins to disobey him and reminds him of his present state. The second role he acquires is the role of a madman. He cannot explain certain elements in his existence, such as the colour of a lobster, which is unnaturally red, or a flying lizard. Instead of accepting the facts his mind tries to convey to him, Pincher struggles to preserve his identity, the darkness in his self: “ ‘Mad,’ said the mouth, ‘raving mad. I can account for everything, lobsters, maggots, hardness, brilliant reality, the laws of nature, film-trailers, snapshots of sight and sound, flying lizards, enmity—how should a man not be mad?’ ”³⁴ On the other hand, Pincher is forced to realise that this is only another role he manages to play in order to preserve his illusion of identity: “It was something I remembered. I’d better not remember it again. Remember to forget. Madness? Worse than madness. Sanity.”³⁵ Arnold Johnston describes this process: “And Pincher Martin carries this proposition to its ultimate conclusion: rather than implying his creative powers in the search for truth, he instead devotes them to the construction of a monumental lie.”³⁶ Finally, the third role Christopher seems to play is the creator, the God. “On the sixth day he created God. Therefore I permit you to use nothing but my own vocabulary. In his own image created he Him.”³⁷ This is true for Christopher knows only one God and that is his own ego. If the real God represents moral qualities such as selflessness, love and sacrifice, He would threaten his ego. Thus, Christopher rejects God as he has already rejected those qualities. However, his role as a creator

³³ William Golding, *Pincher Martin* 91

³⁴ William Golding, *Pincher Martin* 190

³⁵ William Golding, *Pincher Martin* 169

³⁶ Johnston 44

³⁷ William Golding, *Pincher Martin* 196

fails and leads him to self-destruction; it reduces him to “nothing but the centre and the claws.”³⁸ Arnold Johnston remarks upon Christopher’s struggle to play God:

“And it is an actor, already at one remove from the creative process, that Martin tries to usurp not only the role of tragic hero, but also of playwright, of the creator himself. Such a dual role would be too much for the best of men. For Martin, it results in parody—he is both parodied hero and parodied creator.”³⁹

Pincher’s friend Nathaniel is the opposition of his moral philosophy. He is selfless, full of love, responsibility and spirituality. Unlike Christopher, he volunteered to go to the war because of his selfless devotion. We can deduce that if Golding considered Simon to stand for love, Nathaniel can have a similar function. As we know, Pincher is afraid of love as of something demanding sacrifice and self-surrender. Thus, on the one hand he enjoys Nat’s company, but on the other hand he is afraid of it. When he meets Nathaniel on a ship and his friend shows a great joy at this encounter, Christopher feels pain: “There was a convulsion in the substrata of the globe at this end so that the needle came stabbing and prying towards the centre that had floated all this while without pain.”⁴⁰ Thus we can conclude that Christopher decides to get rid of Nat not only because his friend is to marry Mary, but also because he threatens the very substance of his centre – selfishness. Similarly, Mary poses another threat for his ego and Pincher asks himself the question: “How could she take this place behind the eyes as by right when she was nothing but another step on which one must place the advancing foot?”⁴¹ Basically, there is no space for a selfless feeling in Pincher’s centre; he rejects and turns away from it and thus he causes his own self-damnation. Virginia Tiger says: “Because he is bereft of love, he turns away from love and makes a darkness there; his body decays, but the god-resisting centre survives to tear at its own self, rather than submit.”⁴²

Free Fall

Free Fall is perhaps one of Golding’s most complicated novels. The author does not connect pictures of Sammy’s life chronologically. Sometimes he skips several years and then

³⁸ William Golding, *Pincher Martin* 201

³⁹ Johnston 44

⁴⁰ William Golding, *Pincher Martin* 55

⁴¹ William Golding, *Pincher Martin* 149

⁴² Tiger 127

comes back giving us another perspective of the period. Thus, the story as well as the moral code of the main protagonist is often difficult to understand and unravel. In this novel, Golding opens another important moral issue – the nature of guilt and loss of innocence. As such, the story is logical development of ideas Golding has already discussed in *Pincher Martin*. The main difference between his previous and the new novel is the perception of guilt. *Pincher Martin* focuses on being in the state of guilt, whereas *Free Fall* discusses the question of becoming guilty. Thus, in the case of Martin we have no chance to learn what has made him to be Pincher, the embodied greed, whereas Sammy tries to tell us what was the way leading him to what he is. His task is to find the moment in which he lost his innocence and the possibility of free will.⁴³

As a small boy, Sammy experiences the absolute freedom of will and he demonstrates this fact on the story from his childhood: “The gravelled paths of the park radiated from me: and all at once I was overcome by a new knowledge. I could take whichever I would of these paths. There was nothing to draw me down one more than the other. [...] I was free. I had chosen.”⁴⁴ This is perhaps the best definition of free will as perceived by William Golding.

Sammy’s first perceptions of morality and the world are made through the relationship to his mother and a little girl, Evie. From Sammy’s descriptions of his home, we can deduce that the environment he is living in does not provide a strong moral code, certainly not the conventional one. His mother goes to pub and tells him stories about his father, none of them being true. However, Sammy is far from condemning his mother as a liar and he says: “Only the coldest attitude to the truth would have condemned them [her stories about Sammy’s father] as lies.”⁴⁵ Childhood, in Sammy’s eyes, is the age unencumbered with responsibility. He claims: “But even if I had committed murder then, I should no longer feel responsible for it.”⁴⁶ Indeed, to bear responsibility for one’s actions means to fully understand the nature of the deed and be familiar with the consequences of the behaviour. The conscience of a child is hardly able to perceive things in such an abstract way and therefore Sammy cannot bear responsibility for his actions during his childhood. This means that though they do not fulfil the requirements of a conventional morality, they do nothing which would violate their personal moral integrity. Thus, Ma’s stories are more like fairy-tales than the conscious lies and Sammy is aware of that. They

⁴³ William Golding, *Free Fall* (London: Faber and Faber, 1959) 5

⁴⁴ William Golding, *Free Fall* 5-6

⁴⁵ William Golding, *Free Fall* 11

⁴⁶ William Golding, *Free Fall* 9

both live in the world of Innocence and unconsciousness and this world is threatened only when they decide to cross the border between innocence and experience in full consciousness. Golding describes this phenomenon in these words: “Perhaps consciousness and guilt which is unhappiness go together; and heaven is truly the Buddhist Nirvana.”⁴⁷ Sammy has not developed fully his personal moral code and thus he does not bear responsibility for his actions such as bullying younger boys at school or spitting at the altar. Similarly, at this age, Sammy is not able to perceive the guilt of other people and give them his forgiveness. Golding comments upon this theme: “But innocence does not recognise an injury and that is why the terrible sayings are true. An injury to the innocent cannot be forgiven because the innocent cannot forgive what they do not understand as an injury.”⁴⁸ Regarding the theme of forgiveness, Kinkead-Weekes and Gregor split the characters of the *Free Fall* into three groups:

“Taffy, Kenneth, Sammy himself in the marriage, live purely in a world of Becoming, where forgiveness is possible and there are no grey faces. The Good, like Johnny and Nick, and the infant Samuel, live purely in Being and neither need nor can give forgiveness. The Wicked, like Rowena and Philip, also live in a single world of Being, and they do not recognise any need for forgiveness.”⁴⁹

This is a very interesting confrontation of Golding’s theory which places Sammy and Rowena into one group called the guilty. Sammy says: “But we are neither the innocent nor the wicked. We are the guilty. We fall down. We crawl on hands and knees. We weep and tear each other.”⁵⁰ The guilty must live in both worlds – the innocent and the wicked – to understand the nature of their guilt and thus to live in permanent confrontation. The difference between Sammy and Rowena is that Sammy faces his guilt and thus reaches not only the level of self-knowledge, but also self-forgiveness. Rowena, on the other hand, deceives herself and forgets her cruel deeds, which enables her to live only in one world, the world of Being.

What is then the moment, in which Samuel is deprived of his innocence and free will? What is the decision, which was made consciously and irrevocably? Golding hesitates to answer these questions directly, but to make the reader understand the nature of Sammy’s guilt, he places the protagonist in the Nazi prison camp. Samuel is closed in a cell, which is to be the

⁴⁷ William Golding, *Free Fall* 78

⁴⁸ William Golding, *Free Fall* 75

⁴⁹ Kinkead-Weekes and Gregor 196

⁵⁰ William Golding, *Free Fall* 251

place of his confrontation with his past. Virginia Tiger remarks: “The cell then with its opaque centre is a microcosmic image of Sammy’s own moral life as the Rock was Pincher’s interior landscape.”⁵¹ In the cell, Sammy is confronted with his own nature and guilt. What he actually sees in the middle of the cell is the phallus, the centre of his self.⁵² Like Pincher Martin, who makes his ego the centre of his life and wants to have Mary for his sexual pleasure, Sammy faces the fact that sexuality and desire to possess Beatrice took control over him and consequently deprived him of his free will. Virginia Tiger claims:

“Beatrice is to Sammy, then, what Beatrice is to Dante, a creature wholly superior to himself, wholly Other. But whereas to Dante Beatrice becomes an instrument of contemplation, exaltation, finally salvation [...], to Sammy she is merely an instrument of love.”⁵³

Sammy wants to own Beatrice – her nature, thoughts, everything which surrounds her. She is the mystery for him but instead of admiring his beloved Samuel wants to reduce her to the simple instrument of his lust. Golding describes Sammy as a “young man certain of nothing but salt sex; certain that if there was a positive value in living it was this undeniable pleasure.”⁵⁴ His affection does not spring from the selfless desire to love, but from obsession. For Sammy, Beatrice is not the most beautiful girl, but the most beautiful thing as he admits:

“I watched her unpaintable, indescribable face and I wanted to say—you are the most mysterious and beautiful thing in the universe, I want you and your altar and your friends and your thoughts and your world. I am so jealousy-maddened I could kill the air for touching you. Help me. I have gone mad. Have mercy. I want to be you.”⁵⁵

Another motif on which Golding demonstrates the changing relationship of Sammy to Beatrice is the art itself. For the first time, Sammy was drawing Beatrice’s picture carelessly and without any interest, but the result surpassed all his expectations: “That free line had raced past and create her face, had thinned and broken where no pencil could go, but only the imagination. Astonished and proud I looked back at the model.”⁵⁶ Sammy managed to depict Beatrice in all her beauty because at this moment he wanted to observe and not to possess. Disappointed he later learns that he is not able to draw her anymore: “But to my terror and continuing frustration I

⁵¹ Tiger 164

⁵² Tiger 162

⁵³ Tiger 156

⁵⁴ William Golding, *Free Fall* 108

⁵⁵ William Golding, *Free Fall* 84

⁵⁶ William Golding, *Free Fall* 221

could not catch the being of Beatrice on paper no matter how I studied her.”⁵⁷ When the drawing fails, Sammy tries to possess Beatrice sexually. His obsession to gain Beatrice disables him to see her as she is. She remains hidden and unanticipated with her Maybe and therefore bears no guilt for her actions. Sammy himself says that Beatrice “never really knew what we were doing, never knew what it was about.”⁵⁸ Her position is similar to the young Sammy, who was manipulated by Philip to bully other boys or spit on the altar. Beatrice does not see the intercourse as a pleasure but rather as a sacrifice of her self. “Her contribution, after the heroic sacrifice, was negative. Death of a maidenhood pays for all.”⁵⁹

Thus, the cell helps Sammy to confront himself and to see the consequence of his lost free will, which is his obsession with Beatrice and inability of loving her as she is. This fact distinguishes him from Pincher Martin, who did not manage to gain any deeper self-understanding from his experience on the rock. However, Sammy knows that his obsession is only the outcome of something which happened earlier, not the cause itself. He realises where his blind desire has led him but he is still looking for the moment when it began to control him. Thus, Golding takes us from the prison camp back to Sammy’s adolescence, to the moment of his lost freedom and innocence. Samuel thinks about what is most important for him and he realises that it is the “unseen body of Beatrice Ifor, her obedience, and for all time my protection of her; and for the pain she had caused me, her utter abjection this side death.”⁶⁰ What will he sacrifice for it? Everything. This is the moment when Sammy consciously decides to cross the border between the two worlds. Kinkead-Weekes and Gregor remark upon this decision: “It is the formal catechism of self-damnation, the deliberate choosing of a part for the whole, Sammy ratifies his guilt, determines the course of his life, and loses his freedom.”⁶¹ This moment is the breaking point in Sammy’s responsibility. He felt not responsible for the actions committed in his childhood due to his unawareness. However, at this stage, Sammy is already able to presume the consequences of his actions, he understands the problem in its whole depth and despite of that he decides to use his free will to harm a human being. This is an immoral deed and must be paid for though Sammy tries to avoid the final reckoning.

⁵⁷ William Golding, *Free Fall* 223

⁵⁸ William Golding, *Free Fall* 119

⁵⁹ William Golding, *Free Fall* 119

⁶⁰ William Golding, *Free Fall* 236

⁶¹ Kinkead-Weekes and Gregor 189-190

The second confrontation comes as a reconciliation with the past. Sammy visits Beatrice in a madhouse and thus accepts his responsibility for the past. This is the last stage of responsibility. Beatrice suffered a nervous breakdown after her beloved had abandoned her and thus, when Sammy meets her, he meets only a shadow of her personality. During his visit, Beatrice wets herself and this degradation reminds him of Minnie, who did the same thing. It is paradoxical that here, for the first time, he sees Beatrice as she is, or more accurately, what he made of her. The grey faces do no more peer over Sammy's shoulder, he confronts them face to face because he decides to meet his responsibility. Finally, Sammy concludes: "The moral order. Sin and remorse. They are all true. Both worlds exist side by side. They meet in me."⁶²

SOCIETY

In this chapter, I will often make references to the previous topic dealing with morality. These issues are closely interconnected in Golding's fiction because his vision of society is based primarily on moral values. William Golding witnessed the horrors of the Second World War and this experience influenced deeply his view of mankind. In *Hot Gates* he comments upon the human nature: "I must say that anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head."⁶³ His vision of the post-war society can be compared to his philosophy of lost innocence I already explored in the chapter Morality. At the social level, this concept gets other meanings including inability to prevent human evil in a global political sense. Mankind lost its innocence via its experience of war and terror. He says:

"In the war we became if not physically hardened at least morally and inevitably coarsened. After it we saw, little by little, what man could do to man, what the Animal could do to his own species. The years of my life that went into the book were not years of thinking but of feeling, years of wordless brooding that brought me not so much an opinion as a stance. It was like lamenting the lost childhood of the world."⁶⁴

⁶² William Golding, *Free Fall* 244

⁶³ William Golding, *Hot Gates* (London: Faber and Faber, 1965) 87

⁶⁴ Golding, *Moving Target* 163

Paul Crawford, who is deeply interested in reading Golding in the context of the post-war social situation, highlights following social issues, which are according to him essential for understanding Golding's philosophy.⁶⁵ Firstly, he mentions Golding's critique of the English national identity. This issue will be relevant mainly in *Lord of the Flies*. The second theme focuses on the problem of authority, which is emphasised in all three novels. Finally, according to Crawford, Golding attacks modern social perception, which I will prove primarily in *Pincher Martin* and *Free Fall*. I believe, all these issues will provide another perspective of how to look upon Golding's work as they will show his moral and religious philosophy in a different context.

Lord of the Flies

This novel is dealing with some important social issues as we can guess from the fact that Golding's boys are not any boys, but the English boys evacuated from their home because of the war. The topic of this conflict happening in the civilised world is the first clue how to understand the following events in the novel. If I have mentioned in the previous topic that the moral laws adopted by the boys in the civilisation are not able to prevent evil and disorder on the island, perhaps it is so because there is something wrong with the civilisation itself. The boys, same as Golding, have witnessed the horrors of the war and killing and it would be probable that this experience weakened their moral perception. If the civilisation is not able to prevent the conflict in the civilised world, how could it prevent the conflict on the desert island in the middle of the ocean, where there are neither officers nor policemen who would establish order and peace? If the boys heard about people killing each other because of power, why should not they kill each other for the same reason? What I am trying to hint is that the boys brought the outside world with them; they brought it with all its blessings and diseases and they have to cope with this fact. Virginia Tiger claims: "Here it becomes what some commentators call an anti-Utopian satire. For the island society is a microcosmic human society, related all too ironically to the 'grown up' society that occasioned the original fall from the skies."⁶⁶ On the other hand, as I will discuss in the last chapter, the society on the island refers also to the prehistoric societies because the boys are to form a new culture with its own gods, beasts, fears, rituals and taboos.

⁶⁵ Paul Crawford, *Politics and History in William Golding* (Columbia: University of Missouri Press, 2002) 7

⁶⁶ Tiger 43

From the beginning, there are many hints to the world outside and what is happening there. Most of these clues relate to Ralph, who can be considered a representative of the civilised society as he actually owns the conch and calls the meeting – the act resembling democratic political sessions. He trusts the society and does not see its imperfections. He says: “Daddy taught me. He’s the commander at the navy. When he gets leave he’ll come and rescue us.”⁶⁷ Thus, Ralph represents order and civilisation; simply home. One of the first things we learn about Ralph is that the boy “jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.”⁶⁸ Indeed, Ralph would like to make the island look like the Home Counties, at least in terms of the social establishment. It is Ralph, who leads the expedition along the island as if he explored the newly gained territory. “Ralph turned to the others. ‘This belongs to us.’”⁶⁹ Together with the other boys, Ralph sets the rules, which are to be obeyed on the island – to keep the fire smoking, to build huts, to care for the little children. All these things are reasonable and at first they seem to work pretty well. However, later these rules are violated and Ralph’s influence as well as his orders seem to weaken and finally they are considered the enemy by the society ruled by Jack. Usha George says about Ralph’s vain attempt to preserve order:

“He fails when he tries to act reasonably against the hunters because he thinks that adults would act reasonably. But civilisation denies the darkness of his heart. He covers it with a veneer of reason and then goes out into the world and fights wars, it acts in the same way as Jack and the hunters, except that it is far, far more destructive.”⁷⁰

Thus, the outside world begins to influence the boys. First, it seems to be only a game. “Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy.”⁷¹ Gradually, the game becomes much serious as it leaves behind the civilised world and plunges into superstition and almost religious rituals. After hunting, boys often play the game when someone acts the pig and another boy tries to hunt him with a spear. “This time Robert and Maurice acted the two parts; and Maurice’s acting of the pig’s efforts to avoid the advancing spear was so funny that the boys cried with laughter.”⁷² It is

⁶⁷ Golding *Lord of the Flies* 14

⁶⁸ Golding, *Lord of the Flies* 7

⁶⁹ Golding, *Lord of the Flies* 31

⁷⁰ George 52

⁷¹ Golding, *Lord of the Flies* 12

⁷² Golding, *Lord of the Flies* 150

clear that without realising it, the boys are performing the act of killing, and from this stage it is only a short step to make the game real and kill a human being. The boys crossed the border between pretending to kill and real killing without even noticing it. For them it is still a game and thus, when they kill Simon, they either claim it to be an accident like Piggy or they say that Simon was the masked Beast. The game of soldiers of the war is very attractive for young boys. Therefore they enjoy hunting, masking themselves with mud and grass as real soldiers and building fortifications. Does it not sound like the world the boys tried to escape from? On the one hand, Jack and his group reject the order of society and its desirable moral principles, on the other hand, they accept the idea that to preserve one's identity, one has to find the enemy outside. Hunting of the Beast thus functions as the unifying element; the boys in Jack's group cling to each other because they have common enemies – Beast, Ralph and his order, their own fears – and later they share the common feeling of guilt. They did not kill as individuals but as a group and they hunted not an individual but an abstract enemy. We do not know anything about the conflict in the civilised world but we can guess that as all other conflicts it is based on the same principles of abstraction and loss of individuality. It is no more Jack killing somebody, it is a creature hidden behind the mask. "He was safe from shame or self-consciousness behind the mask of his paint and could look at each of them in turn."⁷³

If we have thus proved that the island community is in fact a mirror image of the outside society, what are the aspects of this society Golding attacks? Creating the character of Jack, it is of course a critique of totalitarianism. As Ralph stands for democracy and democratic values, Jack inclines rather to radicalism. He has nothing against rules if they are the rules created by him; he wants to be the chief. When we think about the first scene in which Jack appears, we can find more clues about what Jack stands for.

"The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing. Shorts, shirts, and different garments they carried in their hands: but each boy wore a square black cap with a silver badge in it. Their bodies, from throat to ankle, were hidden by black cloaks which bore a long silver cross on the left breast and each neck was finished off with a hambone frill."⁷⁴

⁷³ Golding, *Lord of the Flies* 155

⁷⁴ Golding, *Lord of the Flies* 21

Mark Kinkead-Weekes and Ian Gregor interpret the group of boys in these words: “The marching choir, and the way Jack treats it, recalls an army world of authority [...]”⁷⁵ We can deduce that the choir would well fit to stand for the Hitlerjugend, a Nazi organisation in which children were trained to be soldiers. Jack is the chief of this group and thus, logically, he aspires to be the chief of the island. However, he is defeated by Ralph and must satisfy himself with the position of the chief hunter. Thus, the conflict of authorities arises. On the one hand, there is Ralph with his conch representing democracy and order; on the other hand, there is Jack in his black cap, who fights against Ralph’s rules. When Ralph cries that rules are the only thing they have, Jack replies with “Bollocks to the rules! We’re strong—we hunt!”⁷⁶ Kinkead-Weekes and Gregor describe the difference between Ralph and Jack like this: “Ralph is trying desperately not only to build shelters, but a sense of ‘home’; his instincts are to domesticate, to ward off terror by social community [...] Jack on the other hand rediscovers in himself the instincts and compulsions of the hunter that lie buried in every man.”⁷⁷ The two boys are absolutely different and it is clear from the beginning that they will compete to gain authority over the other boys. First, Ralph wins because civilisation has still a great influence on the community; however, as the savagery begins to appear as a sufficient substitute for civilisation, Jack gains more popularity. If there really is an evil inside each human, then people would logically cling to someone who tells them that killing and beating is all right. When there is an extreme situation like the financial and social crisis in the 1930s or being wrecked on an uninhibited island, then you can just wait for the right moment till people need to mask their fears with aggression and then give them what they want.

The third person I would like to discuss is Piggy, Ralph’s friend. He also stands for reason and civilisation, and like Ralph, he fails to understand what is going on on the island and how to prevent that. Howard S. Babb says:

“For Piggy shows us that rationality alone will not sustain us; Ralph, that good intentions, a capacity for leadership, and a commitment to social order will not suffice to prevent a reversion to savagery under pressure; and Jack, that the fears, cruelty, and lust for power which inhabit every one of us can gain dominance all too easily.”⁷⁸

⁷⁵ Kinkead-Weekes and Gregor 24

⁷⁶ Golding, *Lord of the Flies* 100

⁷⁷ Kinkead-Weekes and Gregor 28

⁷⁸ Howard S. Babb, *The Novels of William Golding* (Ohio: The Ohio University Press, 1970) 30

Indeed, this is true and Piggy's rationality helps him neither to understand the nature of evil nor to avoid being an outcast of the society. But why is Piggy an outcast? Golding expresses the relationship of boys to Piggy in these words: "Immediately, Ralph and the crowd of boys were united and relieved by a storm of laughter. Piggy once more was the centre of social derision so that everyone felt cheerful and normal."⁷⁹ It seems that the group needs someone who would be different than others and this sense of difference would unite the rest of the group. The explanation based on Golding's theory of evil would be that in every group there is a kind of Piggy, who would be the centre of other people's aggression. Or is it Piggy's rationality, his premature grown-up opinions that make the boys ridicule him? It is difficult to find what Golding intended to convey through Piggy's social status among the boys. Paul Crawford offers another explanation of this problem. He claims that the name Piggy does not refer only to his body but also to the animal itself. Pork is the meat which Jews are forbidden to eat, and therefore Piggy could stand for Jews and their persecution.⁸⁰ In my opinion, this idea goes too far, but it would certainly explain Piggy's social position because this boy is persecuted mainly by Jack, who stands for the aggressive, even Nazi-like power. On the other hand, we can explain Piggy's constant humiliation by his resemblance to a pig, the animal killed by hunters.

But talking about the Nazi power and Jack's choir reminding Hitlerjugend, it would be fair to add that Golding intends to show that even the English conception of national identity is wrong. He says:

"One of our faults is to believe that evil is somewhere else and inherent in another nation. My book was to say: you think that now the war is over and an evil thing destroyed, you are safe because you are naturally kind and decent. But I know why the things rose in Germany. I know it could happen in any country. It could happen here."⁸¹

Reading this, it is not so surprising Golding chooses not Ralph but Jack to say these words: "We are the English; and the English are best at everything. So we've got to do right things."⁸² The second person mentioning the nationality is then the officer coming to rescue the boys. Again, I think Golding intentionally chose a man who has apparently killed some people in the war. The

⁷⁹ Golding, *Lord of the Flies* 164

⁸⁰ Crawford 79

⁸¹ Golding, *Hot Gates* 89

⁸² Golding, *Lord of the Flies* 47

officer says: “I should have thought that a pack of British boys – you are all British aren’t you? – would have been able to put up a better show than that – I mean—”⁸³

The officer makes the same mistake as the boys themselves; he tries to see the problem of evil outside in the nationality instead of searching it in human nature. Together with the dead parachutist and the broken conch, he stands for the failure of the civilised world to prevent evil from gaining power over people. The dead parachutist is the symbol of the war and consequently of killing people; the conch then stands for democracy and its failure. Kinkead-Weekes and Gregor claim: “The release of the inner darkness in the killing of Simon has meant an end of all that the Conch stood for. If the world is one of power, there is nothing for power to be responsible to.”⁸⁴

Pincher Martin

This novel also concentrates on several important questions dealing with society and social identity of the main protagonist. To answer them, I will focus on the past and present of Pincher Martin. I have already mentioned that Martin stands for Greed; he wants the best woman, the best job, the best money. I explained the symbol of maggots as the way Martin used to ‘eat’ people by using them to reach his aim. However, in this chapter I would like to consider his personality from a different perspective. Though Golding does not ask this question, I would like to know what made Pincher the person he is. Does the society share his guilt? Mark Kinkead-Weekes and Ian Gregor comment upon this question: “As the flashbacks to the past accumulate the world they reveal was ‘eat or be eaten,’ and in that world the man on the rock, Pincher Martin, was, for the moment, king.”⁸⁵ This would imply that Pincher Martin is what society made him be. In other words, society created the rules of the game and Pincher Martin only learnt how to play. Thus, he seduces the wife of his friend, tries to kill his best friend and does everything to survive in the world, in which surviving is as important a topic as on the rock in the middle of the ocean.

Again, this story is settled at the time during the war. This implies that the conditions for surviving are even more difficult and one must do whatever he can to survive, including killing. Indeed, during the war, moral issues are not so much popular as the national ones. Man’s duty is

⁸³ Golding, *Lord of the Flies* 223

⁸⁴ Kinkead-Weekes and Gregor 57

⁸⁵ Kinkead-Weekes and Gregor 128

to defend his country and he shall even die to protect his nation. Pincher Martin then goes a step further. He defends his own life and ego for whatever price including taking the life of somebody else. As he climbs the rock using the limpets, so he uses people to reach what he wants. “But his foot was on one limpet and the second one was before his eyes. He reached up and there was a possible handhold that his fingers found, provided the other one still gripped the limpet by his face. He moved up, up, up and then there was an edge for his fingers.”⁸⁶ This strategy proved to be successful, at least till the moment of Pincher’s order which meant his death. Martin does not volunteer to go to the war; however, once he is there, he tries his best to get the best position and to flatter his superiors. He wangles a tot for the Petty Officer Roberts and tries to get the best of his friendship with this chief:

“And then, the calculation made, the advantage to self admitted, the smile widened [...] And what now? A draft chit? Recommended for commission? Something small and manageable? But Petty Officer Roberts was playing a game too deep. Whatever it was and wherever the elaborate system of obligations might lead to, it required nothing today but a grateful opinion of his good sense and understanding.”⁸⁷

But what happens to man when the game is over? Of course, the elaborate system goes on running; only there are fewer players. The last chapter of the book does reveal that Pincher Martin is only what his tag says; he is a number. If one fails to win the game, there are plenty of others and nobody cares whether the loser has suffered during his leaving the game or not. “Then don’t worry about him. You saw the body. He didn’t even have time to kick off his boots.”⁸⁸ For Pincher Martin, the social ladder is broken, but except for him, nobody minds.

However, when being on the rock, Pincher Martin realises with surprise that he misses the company of other people also for other reasons. He understands that he cannot preserve or recreate his identity only by himself; he needs other people around to tell him what he is.

“The three lights of my window are not enough to identify me however sufficient they were in the world. But there were other people to describe me to myself – they fell in love with me, they applauded me, they caressed this body, they defined it for me. There were the people I got the

⁸⁶ Golding, *Pincher Martin* 39

⁸⁷ Golding, *Pincher Martin* 52

⁸⁸ Golding, *Pincher Martin* 208

better of, people who disliked me, people who quarrelled with me. Here I have nothing to quarrel with. I am in danger of losing definition.”⁸⁹

Kinthead-Weekes and Gregor claim that the reason Martin needs people so urgently is that their absence forces him to face his past and lets his mind disobey him.⁹⁰ He is no more able to identify himself with his hands, legs or even with his mind. Everything is lost and what remains is his dark centre, which cannot mirror itself in no pool on the rock. The loss of identity is a catastrophe for Pincher because it is the basis of his authority. Pincher Martin is not looking for the authority as represented by Ralph or Jack. We can guess that if he had been placed on the island with other boys, he would have belonged to the group with the greatest power at the moment. However, Pincher’s primary authority is his own self. During his imaginary survival he gives himself orders “think!” or “climb!”⁹¹ Now, when his mind disobeys him and he cannot rely upon it, he has no authority he could turn to. His authority has no moral code, because it would restrict him, and no God, because Pincher is not capable of selfless love. Thus, Pincher loses his identity, his authority and everything that remains is his helpless centre.

In fact, Pincher can be seen as a prototype of a modern man. He relies only upon himself, despises authority except where it can help him to climb higher. He believes in no God, because he knows well what is good and what is wrong – the good is what is good for him and the wrong is what is wrong for him. This relativity of morals is also a dominant issue in *Free Fall*. Man prefers abandoning moral rules to admitting his own evil nature. Golding himself comments upon this theme:

“It seems to me that in nineteenth and early twentieth century society of the West, similar taboos grew up round the nature of man. He was supposed not to have in him, the sad fact of his own cruelty and lust. [...] I believed that the condition of man was to be a morally diseased creation and that the best job I could do at the time, was to trace the connection between his diseased nature and the international mess he gets himself into.”⁹²

It seems that the rock is only another maggot Martin tries to swallow up in order to preserve his identity. The similar approach he has towards the women in the story, primarily Mary. It is interesting that in all three novels female characters are mostly passive; they do not

⁸⁹ Golding, *Pincher Martin* 132

⁹⁰ Kinthead-Weekes and Gregor 142

⁹¹ Golding, *Pincher Martin* 33

⁹² Golding, *Hot Gates* 87

experience guilt and do not lose the world of their innocence. We know that Pincher Martin uses women to reach what he wants, being it for sexual pleasure or a better position. The things begin to change when he meets Mary. He asks himself: "By what chance, or worse what law of the universe was she set there in the road to power and success, unbreakable yet tormenting with the need to conquer and break?"⁹³ He then admits that he imagines sex with Mary not because of "love nor sensation nor comfort nor triumph, but of torture rather [...]"⁹⁴ He tries to apply to Mary the same pattern which he used to apply to his colleagues and other women, and which he now tries to use for conquering the rock. He wants to possess her, to eat her up and give nothing of him in return. When he sees that Mary does not agree with the game he is playing, he first tries to persuade and then threaten her. However, this threatening does not have the desired effect. Mary is not the maggot in the tin box; she does not play the game of the society. Like Nathaniel, she lives in the world of innocence and spirituality; and to this world neither Pincher Martin nor the corrupted community has access.

Without the last chapter, it would be possible to read *Pincher Martin* also as a realistic novel. Christopher struggles to survive in hostile conditions, and in this aspect, he reminds us of Robinson Crusoe. Both characters quickly adopt the idea that the human intellect is superior to nature and they make various measures in order to be survived. Of course, Christopher has only a little rock to live on. He has no tools and no possibility of gaining them during his stay on the rock. This implies that the focus will be on the process of his intellect rather than his mechanical skills. Christopher manages to make a dwarf and a visible line from seaweeds with his limited equipment; however, what attracts our attention is rather his will and his memories. We are interested mainly in the way the hero will try to preserve his sanity. Robinson Crusoe has no problems with his identification and thus, when he leaves his island, he is roughly the same person as when he came. Pincher, on the other hand, struggles to maintain his identity and literally fights his past.

The stories of Christopher Martin and Robinson Crusoe give us not a picture of concrete individuals, but of abstract men fighting against an abstract force of nature. Virginia Tiger claims that "the tale of Pincher's survival and extinction on the rock is an image of Promethean man

⁹³ Golding, *Pincher Martin* 149

⁹⁴ Golding, *Pincher Martin* 149

pattering into civilised shapes a hostile nature.”⁹⁵ As Martin has no Promethean mission and is utterly selfish, this pattering into civilised shapes makes *Pincher Martin* not only the critique of society generally, but also of colonialism. Paul Crawford claims that in those novels, Golding criticizes the model of British imperialism.⁹⁶ If we look at the story from this perspective, we can certainly trace some elements supporting this theory. Similar to Robinson Crusoe, Christopher Martin also explores his territory with the human superiority. The book says: “He looked round the rock. ‘The first thing to do is to survey the estate.’ The rock had diminished from an island to a thing.”⁹⁷ Martin feels superior to the rock and his surrounding and he expresses his superiority by naming the rock and its parts: “I call this place the Look-out. That is the dwarf. [...] And I must have a name for this habitual clamber of mine between the Look-out and the Red Lion. I shall call it the High Street.”⁹⁸ Pincher uses the English names to call the places on the rock, the typical act of a colonist in a new territory. This act of familiarisation helps colonists to orient themselves and thus to feel more sure about the conquered area.

The act of naming itself is very powerful and gives man a feeling of superiority. Martin claims: “I am busy surviving. I am netting down this rock with names and taming it. [...] What is given a name is given a seal, a chain. If this rock tries to adapt me to its ways I will refuse and adapt it to mine.”⁹⁹ Similarly, Robinson Crusoe names animals and places on the island; he even names a savage boy he meets there. He considers it right to learn Friday his language and religion, but he is not interested in learning customs and culture of the boy’s tribe. However, there are important differences between Crusoe and Martin. Robinson lives in a permanent interaction with the outside world. He either finds a wrecked ship or fights with aborigines. Christopher is alone and his loneliness is a great burden for him. Finally, Crusoe is rescued but Martin would probably die on the island due to the hard conditions.

Free Fall

This novel explores certain social issues, which comment upon totalitarianism, social responsibility and modern age. As I have already mentioned in the first chapter, this novel deals

⁹⁵ Tiger 114

⁹⁶ Crawford 54

⁹⁷ Golding, *Pincher Martin* 77

⁹⁸ Golding, *Pincher Martin* 84-85

⁹⁹ Golding, *Pincher Martin* 86-87

with the question of Becoming and thus we have a chance to encounter different societies. The society of Sammy's childhood is a slum community with its own rules and hierarchy. Cheap cigarettes and gin, little houses, dirt – this is the world in which morality is covered by the power of poverty. Sammy accepts this world without any hesitation and he even says: "There were shining toys, cars, places where people ate with grace; but these pictures on my wall, this out-there-ness amounted to a Martian world."¹⁰⁰ Indeed, Sammy does not worry about his social status, poverty or his non-existent father. He lives in one coherent world, the world of innocence, whose walls protect him from the feeling of shame.

What happens later is the coming of knowledge and experience. It seems as if Sammy had been looking for something and he could not find it during his life. He was a Christian, communist, rationalist, but none of these theories lasted for a longer time. What was wrong with them? Sammy explains: "I have hung all systems on the wall like a row of useless hats. They do not fit. They come in from outside, they are suggested patterns, some dull and some of great beauty."¹⁰¹ In *Hot Gates*, William Golding explains this idea further: "Social systems, political systems were composed, detached from the real nature of man. They were what one might call political symphonies. They would perfect most men, and at the least, reduce abhorrence."¹⁰² Sammy as well as Golding rejects the systems and patterns because none of them manages to answer him what he has done wrong when he crossed the border between the world of innocence and experience. As I have already proved, Sammy, as the guilty one, is forced to live in these two worlds, and this enables him to see his guilt and confront his conscience.

It is an irony that neither Christianity nor communism teaches Sammy what the responsibility for other people is. He has the idea of "working for the revolution"¹⁰³ but he is not able to confront Beatrice after he abandons her. She remains his guilt, his remorse or the skeleton in the cupboard as he calls her. His action is wholly egoistic and contradicts any philosophy he has already learnt: "For, after all, in this bounded universe, I said, where nothing is certain but my own existence, what has to be cared for is the quiet and the pleasure of this sultan."¹⁰⁴ If we recall what Golding said about the political parties, which can only reduce abhorrence but are helplessly remote to real individuals, we can find an explanation why the philosophies and

¹⁰⁰ Golding, *Free Fall* 11

¹⁰¹ Golding, *Free Fall* 6

¹⁰² Golding, *Hot Gates* 87

¹⁰³ Golding, *Free Fall* 97

¹⁰⁴ Golding, *Free Fall* 128

ideologies are unable to teach Sammy what the social responsibility is. Most of them try to objectify evil pretending there is none in human nature itself. If we claim that the problem of mankind is in a bad social structure or in the lack of rationality or responsibility, we forget that all these things are only by-effects of the darkness inside humanity. Samuel does not understand this and he still splits the world into two groups, black and white, comrades and blackshirts. It is then surprising for him when Halde tells him he is wrong, that he and Sammy stand on the same side of the barricade for they are the guilty. He says:

“You and I, we know what wartime morality amounts to. We have been communists after all. The end justifies the means. [...] For you and me, reality is this room. We have given ourselves to a kind of social machine. I am in the power of my machine; and you are in my power absolutely.”¹⁰⁵

Sammy is terrified but is unable to tell yes or no. He is torn between the two worlds, neither of them giving him the answer for whatever question. Halde knows it and tells him: “You wait in a dusty waiting room on no particular line for no particular train. And between the poles of belief, I mean the belief in material things and the belief in world made and supported by a supreme being.”¹⁰⁶ This leads us to another question: what are the worlds between which Sammy oscillates and why is he condemned to live in such a disintegrated world? The answer is to be found in Sammy’s childhood, or more accurately, in his school days. Here he is confronted by two different perceptions of the world, two authorities represented by two teachers – Rowena and Nick. Rowena stands for the spiritual world, in which God is the guarantee of love and forgiveness; Nick symbolises the rational world based on sheer material facts. Paradoxically, it is Rowena, who behaves as if she had never heard about love and God as she punishes Sammy for what he bears no responsibility for. Thus, Sammy condemns religion and spiritual world and begins to prefer Nick’s universe. Nick is the character resembling in many aspects Piggy and Ralph. He believes that people are capable of reasoning and that they can restrict and perfect themselves via their reason. He does not see the evil in human nature and if he does, he makes generalisations. After an affair at school, when the sexual intercourse between two teachers is revealed, he does not seek the problem in those two people, but in sex generally: “I don’t believe in anything but what I can touch and see and weigh and measure. But if the Devil had invented

¹⁰⁵ Golding, *Free Fall* 140

¹⁰⁶ Golding, *Free Fall* 144

man he couldn't have played him a dirtier, wickeder, a more shameful trick than when he gave him sex!”¹⁰⁷

Sammy does not accept the whole of Nick's theory of responsibility, but he chooses only what suits him. This makes the whole philosophy useless as Sammy himself admits:

“My deductions from Nick's illogically adopted system were logical. There is no spirit, no absolute. Therefore right and wrong are a parliamentary decision like no betting slips or drinks after half-past ten. But why should Samuel Mountjoy, sitting by his well, go with a majority decision? Why should not Sammy's good be what Sammy decides? Nick had a saintly cobbler as his father and never knew that his own moral life was conditioned by it. There are no morals that can be deduced from natural science, there are only immorals. The supply of nineteenth-century optimism and goodness had run out before it reached me. I transformed Nick's innocent, paper world.”¹⁰⁸

Indeed, rationality itself cannot prevent evil as proved for example in *Lord of the Flies*. The relativity of morality is then even less capable of doing so; it rather supports immorality. There is nothing that would prevent killing and war. Sammy comments upon the state, in which the modern world is, in these words full of disillusionment: “Why bother to murder in a private capacity when you can shoot men publicly for it? Why bother about one savaged girl when girls are blown to pieces by the thousands?”¹⁰⁹

Thus, Sammy cannot belong to either of the two worlds. He rejected the spiritual world because of Rowena and he misinterpreted Nick's rational world. Virginia Tiger says:

“In Golding's view, contemporary man lacks vision. How is he not to perish? In each of the novels, there is the effort of bridge building between the physical world which contemporary man accepts and the spiritual world which he ignores but which – in Golding's view – does not ignore him. [...] Man abstracts from his violence – something his nature possesses in Golding's view – and projects it as fear of a demon which will destroy him.”¹¹⁰ Thus, Golding recognises the essential cause of the contemporary society's disease. Man has turned away from the spiritual world; he is no more able to see his true nature. The connection with the spiritual world is renewed only in direct confrontation with one's nature, in which man recognises his inclination

¹⁰⁷ Golding *Free Fall* 231

¹⁰⁸ Golding, *Free Fall* 226

¹⁰⁹ Golding, *Free Fall* 132

¹¹⁰ Tiger 16

to evil. Sammy says: “I was not to knock on that [spiritual] door again, until in a Nazi prison camp I lay huddled against it half crazed with terror and despair.”¹¹¹

It is not until this experience that Sammy is able to create his own sense of social responsibility and to meet Beatrice, the embodiment of his guilt. He admits: “Just that I tipped her over. Nothing can be repaired or changed. The innocent cannot forgive.”¹¹² Thus, at the end, Sammy differs from Pincher Martin or Doctor Halde because he simply “knows about the people”¹¹³. He does not try to find evil in Nazism or Communism, but finds it in his own self. He has freely decided for his guilt, he got stuck between the material and spiritual world through his own fault. Golding uses his voice to warn the society against the self-delusion that the social pattern or a political party can prevent man from doing evil. “And this is my cry; that I have walked among you in intellectual freedom and you never tried to seduce me from it, since a century seduced you to it and you believe in fair play, in not presuming, in being after all no saint. [...] I am your brother in all senses and since my freedom was my curse I throw the dirt at you as I might pick at a sore which will not break out and kill.”¹¹⁴

MYSTICISM AND RELIGION

As I mentioned in the introduction chapter, religion and mysticism are essential issues in Golding’s novels. Talking about mysticism, I mean “the aspiration of the soul to achieve unity with the Divine.”¹¹⁵ Throughout the stories, Golding drops many hints that there is something – a higher Being, God or a spiritual power – which makes the basis of human existence. In this thesis, I will use the term God to describe this power, which is full of love, mercy and consolation, but which never crosses the border of man’s free will. Another term appearing in this section is superstition, “the belief or trust in magic”.¹¹⁶ I will deal with this issue primarily in *Lord of the Flies*. Though the characters experience God as spirituality of their human nature, their decision whether to accept this spirituality or not is made wholly by their free will. If they decide to abandon God and live only for themselves, they have to bear responsibility for their

¹¹¹ Golding, *Free Fall* 217

¹¹² Golding, *Free Fall* 249

¹¹³ Golding, *Free Fall* 253

¹¹⁴ Golding, *Free Fall* 13-14

¹¹⁵ Gunnell Cleve, *Elements of Mysticism in Three of William Golding’s Novels* (Turku: Turun Yliopisto, 1986) 16

¹¹⁶ William Carroll, *Superstitions* (San Marcos: Coda Publications, 1998) 1

choice. Gunnel Cleve describes the relationship between man and God in these words: “Man is responsible to the thing that created him, whether he has turned his back on it, or not, and he will not escape the final reckoning.”¹¹⁷

It is true that the motifs of God and religion are mostly discussed in the novel *Pincher Martin*, in which the metaphor is most explicit. However, it would be a mistake to overlook this theme in the other two novels as there is always an “unseen world which interpenetrates the visible echoes.”¹¹⁸ In other words, a protagonist is always confronted with some mystical experience resulting in his closer connection with God. Simon, Christopher Martin and Sammy Mountjoy find God through their journey to self-knowledge, and either accept him as their voice of conscience or reject him forever. As a result of this experience, we can distinguish between characters accepting spirituality and being able of self-reflection, and characters trying to preserve their dark centre for whichever price. Thus, Golding describes both man’s divine nature, which it to mirror God’s nature, and his state of a fallen man, when he rejects God and spirituality.

Lord of the Flies

What makes this book special is its dual handling of religion. *Lord of the Flies* takes us back to the roots of society, to the time when people began to be interested in mystical and religious questions, and tried to interpret spirituality in terms of their daily experience. Therefore, it is possible to read this story both in the context of Christian and pagan symbolism. Indeed, the society of boys can be viewed in many aspects as what is called a primitive society. This is implied not only by the lack of modern equipment on the island but also by the change in boys’ mentality as proved in the previous chapters.

Andreas Hess describes a primitive society as “having no, or minimal division of labour, as economically self-sufficient, and additionally, as being dominated by superstitious, polytheistic religions and repressive forms of law.”¹¹⁹ Though the boys try to divide the labour and thus to imitate modern society, their effort lasts only for a short time till the society breaks off and is substituted by two tribes. The second definition is also true because boys must rely

¹¹⁷ Cleve 122

¹¹⁸ Cleve 6

¹¹⁹ Andreas Hess, *Concepts of Social Stratification* (Hampshire: Palgrave, 2001) 38

only on themselves and there is no interference from the outside world. Thirdly, the boys are indeed influenced by superstitions and eventually make their own religion as I will prove now.

This need for superstitions and rituals comes gradually as the civilised world ceases to influence boys' minds. Hunting is not only a game but it becomes also a part of a ritual. I have already described the scene when Robert and Maurice act a hunter and a pig. They virtually pretend the killing of a pig, the symbol representing food for boys as well as a sacrifice for the Beast. In a sense, the pig is the boys' totem as it serves to appease their fears and superstitions. Sigmund Freud describes the totemic feast in these words:

"Thus we have the clan, which on a solemn occasion kills its totem in a cruel manner and eats it raw, blood, flesh and bones. At the same time the members of the clan, disguised in imitation of the totem, mimic it in sound and movement as if they wanted to emphasize their common identity. [...] The fact that they have absorbed the holy life with which the substance of the totem is charged may explain the holiday mood and everything that results from it."¹²⁰

Boys put the pig's head on a stick and leave it there as the sacrifice for the Beast. Jack says: "This head is for the Beast. It's a gift."¹²¹ Again, we are reminded of primitive rituals when the offerings were made to assure fertility and peace for the tribe. Moreover, some anthropologists claim that the devotee, who sacrifices the animal, "has raised himself to a state of grace or has emerged from a state of sin. In either case he has been religiously transformed."¹²² This explains Jack's status among the boys. He is deeply respected by them and nobody from his group dares to oppose him. Jack functions as the communicator between his group and the Beast, and thus he actually immitates an ancient priest. When he decides to make an offering for the Beast, nobody doubts it will help to appease the terrible creature. Therefore, the boys let Jack to mark them with the sow's blood: "Then Jack found the throat and the hot blood spouted over his hands. [...] Then Jack grabbed Maurice and rubbed the stuff over his cheeks."¹²³ Again, Jack may remind us of a ritual leader giving the blood of the sacrificed animal to members of his clan. Kinhead-Weekes and Gregor comment upon Jack's personality: "He has ceased to be Jack, he has become the Chief. Personality is overcome by power and he loses his name. He has begun to

¹²⁰ Margaret Mead and Nicolas Calas, *Primitive Heritage* (New York: Random House, 1953) 22-23

¹²¹ William Golding, *Lord of the Flies* 151

¹²² Henri Hubert, Marcel Mauss, W.D.Halls, *Sacrifice: its Nature and Function* (Chicago: Univerity of Chicago Press, 1964) 10

¹²³ William Golding, *Lord of the Flies* 149

adopt ritual and oracular speech, he sits throned like an idol.”¹²⁴ It is logical that if the boys ascribe the Beast with magical or unnatural powers, they need somebody on their side who would dispose of similar powers and thus be equal with the Beast. Therefore they accept Jack’s decision to offer a sacrifice to the Beast or to hunt their enemies. Jack wants to defeat the Beast with a sacrifice, Ralph and Piggy with reason and Simon with self-reflection. When reason fails, the sacrifice proves to be a closer solution than Simon’s message because finding evil outside seems to be easier than finding it inside.

Another important element of the novel is a dance. In primitive cultures, dancing was considered as a ritual assuring fertility and peace. We know that boys are dancing after hunting, crying the motto of their tribe: “Kill the beast! Cut his throat! Spill his blood!”¹²⁵ We also know that boys are wearing the “black and green masks”¹²⁶ as the symbol of their tribe. Gayle Kassing says: “During a masked dance, the people lost their own identities and took on another’s. A mask was considered to be a link between the living and the dead and a connection to the supernatural world.”¹²⁷ Therefore the boys do not feel responsible for Simon’s death because they changed their identity during the dance and became a mass. In a similar way, Jack tries to convince boys that “the beast disguised itself.”¹²⁸ This implies that it can also wear a mask and thus change its identity. The symbols of a mask and transformation thus belong wholly to the realm of magic and help the boys to achieve anonymity and prevent them from any self-reflection. This starts the vicious circle, in which a murder forces boys to accept the existence of magic and thus to avoid any responsibility, which, however, unlocks their constraints and leads to another murder.

This scene is also important for understanding Simon’s nature. It is clear that this figure has a metaphorical meaning. Golding himself says: “For reasons it is not necessary to specify, I included a Christ-figure in my fable. This is a little boy Simon, solitary, stammering, a lover of mankind, a visionary, who reaches commonsense attitudes not by reason but by intuition.”¹²⁹ Indeed, it is possible to consider Simon to be a Christ-figure as he sacrifices himself to convey his message to the other boys. However, his death does not bring any salvation nor consolation. He can be also seen as a visionary, a prophet experiencing a mystical encounter with evil itself.

¹²⁴ Kinkead-Weekes and Gregor 46

¹²⁵ William Golding, *Lord of the Flies* 168

¹²⁶ William Golding, *Lord of the Flies* 293

¹²⁷ Gayle Kassing, *History of Dance* (Windsor: Human Kinetics, 2007) 33

¹²⁸ William Golding, *Lord of the Flies* 117

¹²⁹ William Golding, *Hot Gates* 97-98

Regarding this interpretation, Usha George mentions that Simon's sentence uttered before he dies has a metaphorical meaning. When Simon cries about a body on the hill, he could either mean the dead parachutist or the Christ crucified on Calvaria.¹³⁰ The third interpretation of Simon as a mystical figure emphasises his role of an oracle. From the ancient history we know about people who were considered to have some mystical connection with God and thus they were able to convey God's message to ordinary people. Indeed, Simon tries to inform the other boys about the evil in human nature. However, Simon not only interprets a message given him by some spiritual force, he rather communicates his own mystical experience. The last view of this character explains Simon as a mythical ritual hero, who works as a sacrifice to a "God of fertility".¹³¹ If that is so, this sacrifice is useless as it does not pacify any unnatural power and leads to a future destruction. In each case, Simon experiences the special mystical encounter, which distinguishes him from the other characters in the book.

To explain the nature of the Beast, it is also necessary to discuss it in terms of mysticism and religion. I have already stated that the Beast is an embodiment of boys' fears of their own evil. They are not able to look for the source of the fears in their minds and thus, they mirror their horror to an imaginary creature. In the fifth chapter, the boys discuss whether there is some evil force on the island or not. Jack, Ralph and Piggy strictly reject the idea of the Beast and try to persuade little ones by logical arguments. Jack advises to put up with the fear and thus accept it as a natural phenomenon. With the same automatic reaction he accepts the evil as the natural force coming from outside. Kinkead-Weekes and Gregor describe Jack's mentality in these words: "Jack thinks that evil and destruction are live forces. In a world of power there are powers at work that are stronger than man (Beast, Devil, or God), can be propitiated by ritual, ceremony, sacrifice."¹³² Piggy and Ralph, on the other hand, view the question of evil from a slightly different perspective. They reject the idea of the supernatural evil incarnated in the Beast. Piggy guesses that if there really is an evil, it is present in people. He says there is nothing to fear "unless we get frightened of people."¹³³ Unfortunately, Piggy wants to restrain this evil by the power of civilisation and authority of Ralph, and thus he is not able to stop it.

¹³⁰ George 58

¹³¹ Tiger 45

¹³² Kinkead-Weekes and Gregor 45

¹³³ William Golding, *Lord of the Flies* 92

All these factors cause the creation of an imaginary God, totem, which embodies boys' worries. When they refuse to consult their conscience, to acknowledge they acted wrong, there is no way for them to find the real source of the horror. In fact, this can be seen as a gesture of abandoning the level of spirituality and substituting it with superstition. The Beast begins to gain more power over the boys as they need to mask their guilt and get rid of their conscience. In a sense, boys become more and more resembling of the Beast. At the beginning, they were afraid that the Beast can catch and kill them. Finally, it is them who kill their friends. The creation of a new God thus means creating of a new mentality, which forgets about civilised world and becomes wholly identified with its totem, the God of evil.

Pincher Martin

The name Pincher has two meanings. Firstly, it refers to the sailor surnamed Martin; secondly, it implies the quality this man symbolizes – Greed. However, in this section I would like to deal primarily with the first name of the protagonist – Christopher. Christopher means Christ-bearer¹³⁴ and thus he shall bring love and consolation to people. Instead of it, Christopher chooses to be Pincher and live only for himself. Similar to Martin, every man has to decide what he wants to be – a Christ-bearer or a Pincher usurping the dark centre of his self. Pincher is a failure in his mission as a Christ-bearer; however, even after his death he is given a chance to repent but he willingly decides not to accept it. Thus, Pincher experiences two deaths following his decisions. The first death comes after he gives his order and the second death comes with his decision not to consider his life. Golding himself says that *Pincher Martin* is a generalized idea of “what happens to a man when he’s dead.”¹³⁵

As already stated, this novel is considered to be the most explicit metaphor of a mystical experience. Due to the last chapter of the book, we know that Pincher Martin died in the beginning of the story and the whole book is about his death experience. It is arguable whether we shall understand it as the last moment before the death, or whether it is rather the purgatory experience of his soul. In my opinion, I would prefer to consider it the purgatory as it is described by Nat: “The sort of heaven we invented for ourselves after death, if we aren’t ready

¹³⁴ Babb 67

¹³⁵ Haffenden 106

for the real one.”¹³⁶ In any case, Pincher is forced to face his past with all its selfish deeds and wrongs to understand the nature of his present suffering. Actually, we can presume that Pincher creates his pain himself by his stubborn persistence on maintaining his identity and his rejection of God as his creator. Pincher makes the world of his own, in which he can escape from the fact he is dead. However, this world without God, love and mercy is rather a punishment than a win. Kinkead-Weekes and Gregor write: “Refusing to accept extinction he plays God to himself, raising the pressure of his own rubber membrane so that the figure of Pincher Martin rises to the surface of a world he himself creates.”¹³⁷

In this novel, God is perceived from two absolutely different perspectives. It is possible to view him as the fundamental power full of love and mercy; but for Pincher and other people rejecting this power it is a “sheer negation. Without form and void. [...] A sort of black lightning, destroying everything that we call life—”¹³⁸ Pincher sees death and heaven as something negative because it requires him to abandon his identity and merge with God’s love. Unprepared to die, Martin invents his own world, in which there is nothing but his own ego. The rock Pincher lives on is the basis of his ego threatened by unselfishness and love. He tries to maintain his identity by recalling some moments from his past when he used people to get what he wanted. Gradually, he realizes that now, when there are no people on the rock, it is difficult to maintain not only identity but also sanity. Thus, he finally proclaims that “the mind must never allow itself consciously to know what it is doing; or the whole existence will be annihilated.”¹³⁹ Pincher is desperate and he adopts various roles as at the theatre. One of these roles is that of God. With a bitter irony, Golding shows man’s struggle to imitate God as a vain attempt resulting in destruction and chaos rather than life and beauty. Pincher invents his own world out of spite to God as the main creator and he is punished for it. On the first day, Pincher’s will creates sea and the rock around itself as God created the earth. However, this invention is not blessed as the both elements are viewed as purely negative and hostile. Pincher considers them a necessary evil, which helps him to survive. The sea means death and the rock means only a half-life. On the second day the will creates water and food. It is also a parody of the paradise with its abounding fruit trees and various animals. Pincher feels sick after drinking the water and he is not able to

¹³⁶ William Golding, *Pincher Martin* 183

¹³⁷ Kinkead-Weekes and Gregor 134

¹³⁸ William Golding, *Pincher Martin* 183

¹³⁹ Kinkead-Weekes and Gregor 134

find a proper food to nurse his broken body. On the third day it makes his body real to himself and thus confirms its existence. However, this body is weak, ill and finally betrays Pincher as it has hallucinations and eventually forces him to accept the fact of his death. Finally, we are told that on the sixth day “he created God.”¹⁴⁰ This makes the peak of Pincher’s struggle to survive for whichever price. The God is Pincher himself, his dark desperate centre fearing of non-existence. Pincher claims to be wholly independent on his creator and wants to surpass him. This makes him similar to fallen angels, who also rejected God and thus were condemned to live in hell. Though he is eventually offered to gain salvation and consider his life, Pincher refuses and his existence is limited to a pair of claws as I will describe later in this section.

A sailor visiting Pincher Martin asks him: “Have you had enough, Christopher?”¹⁴¹ Suddenly, Christopher realizes the truth of his existence and unbelievably concludes: “I could never have invented that.”¹⁴² It is interesting that Martin cannot see the whole sailor’s face at once. This could refer to many quotations in Bible, in which God hides or covers his face: “Then my anger shall be kindled against them in that day, and I will forsake them, and I will hide my face from them.”¹⁴³ The sailor, God, discusses the meaning of Pincher’s life and asks Pincher what he believes in. The discussion ends with these words: “ ‘I will not consider! I have created you and I can create my own heaven.’ ‘You have created it’ ”¹⁴⁴ This utterance is the final choice with which Pincher Martin condemns himself to damnation. In other words, he refuses to abandon his identity; he clings to his darkness, his innermost centre, which should rightfully belong to his creator, but which he usurps for himself. It is obvious that this decision will have serious consequences. Pincher desperately tries to argue with God about his free will as he says: “You gave me the power to choose and all my life you led me carefully to this suffering because my choice was my own. Yet, suppose I climbed away from the cellar over the bodies of used and defeated people, broke them to make steps on the road away from you, why should you torture me? If I ate them, who gave me a mouth? There is no answer in your vocabulary.”¹⁴⁵ From those words we can deduce that the cellar image means much more than just terrible memories from Martin’s childhood. Indu Kulkarni resumes Golding’s words: “The cellar image represents [...] a

¹⁴⁰ William Golding, *Pincher Martin* 196

¹⁴¹ William Golding, *Pincher Martin* 194

¹⁴² William Golding, *Pincher Martin* 194

¹⁴³ Fifth book of Moses 031: 017

¹⁴⁴ William Golding, *Pincher Martin* 196

¹⁴⁵ William Golding, *Pincher Martin* 197

whole philosophy in fact – suggesting that God is the thing we turn away from into life, and therefore we hate and fear him and make a darkness there.”¹⁴⁶ However, to turn away from God means damnation to one’s own small universe of selfishness. As Nat warns Christopher before, heaven will become only negation, something without void and form. Gunnel Cleve remarks:

“By turning away from God, man will also fall back into the nothingness, out of which he was lifted when he was created. This loss of existence and goodness, the very loss of these things, is the real meaning of evil, according to St. Augustine. [...] Turning towards God implies an increase of being and of goodness; turning away from God implies continuous reduction in both. The choice ultimately depends on love: unselfish love or caritas will drive a person towards God, selfish love or cupiditas will drive him to wish for other created things rather than God.”¹⁴⁷

Indeed, Pincher Martin has the choice because of his free will, the barrier, which even God cannot step over. Thus, God respects Martin’s decision and leaves him to his own created world. Virginia Tiger comments upon it: “The ‘compassion’ of God tries ceaselessly to open him up but it cannot force him open since that would violate the given free will.”¹⁴⁸ Thus, as the result of his decision, Pincher Martin is condemned to be reduced to the innermost centre of his selfishness and greed.

“There was nothing but the centre and the claws. They were huge and strong and inflamed to red. They closed on each other. They contracted. They were outlined like a night sign against the absolute nothingness and they gripped their whole strength into each other. The serrations of the claws broke. They were lambent and real and locked.”¹⁴⁹

This is exactly the end against which Nat warns his friend. Indeed, Nat works as a mystical figure in the story. He embodies all the qualities Pincher Martin tries to avoid. He is selfless, loving, devoted to spirituality and religion. Golding describes such character as “the rare mystic who can succeed in what has been called the practice of the presence of God.”¹⁵⁰ I have already discussed the reasons why Christopher hates Nathaniel. It is not only because he envies him the love of Mary, but also because he is so close to loving Nathaniel that this feeling virtually threatens his ego. Thus, Nathaniel represents love and selflessness, which makes him a real Christ-bearer and a mirror of God. Similar to Simon, Nathaniel is a prophet and a visionary

¹⁴⁶ Indu Kulkarni, *The Novels of Golding* (New Delhi: Atlantic Publishers and Distributors, 2003) 152

¹⁴⁷ Cleve 147

¹⁴⁸ Tiger 130

¹⁴⁹ William Golding, *Pincher Martin* 201

¹⁵⁰ William Golding, *Moving Target* 189

as he predicts Martin's death. He says: "Don't laugh, please – but I feel – you could say that I know [...] it is important for you personally to understand about heaven—about dying—because in only a few years [...] – you will be dead"¹⁵¹ This makes him an interesting allegorical figure making a great contrast to Pincher's selfishness. Unlike that in *Lord of the Flies*, Golding's resolution in *Pincher Martin* is to let the mystical figure live and the bad character die. This shall not be interpreted as a blessing of one and the punishment of the other because it is actually Martin, who causes his own death with his wrong decisions. Thus, the key words are again free will with its self-reflection or self-damnation.

Free Fall

The last novel discussed in this chapter seems to have few allusions to mysticism and religion. However, it would be a mistake to consider this element absent in the novel. Howard S. Babb remarks that even the title of the book can be understood as an allusion to mysticism because it "refers Sammy's fall both to the scientific universe of physics and to the theological world of the Bible."¹⁵² Having just discussed *Pincher Martin* and his damnation, it could also imply the fall of angels rebelling against God. Indeed, it is true that in a certain point, Sammy revolts against God when he, like Christopher Martin before him, decides to devote his innermost centre to Beatrice instead of giving it to God. Similarly, as a parallel to the Beast in *Lord of the Flies*, Sammy makes Beatrice a totem of his love, his mystical Goddess he wants to conquer and admire, and whom he sacrifices his world of innocence. It is a great paradox that Beatrice herself is a pure and innocent though naive creature. It is difficult to characterize her as she has no dominant quality except her indecision. She can be hardly seen as a visionary character like Simon or Nathaniel, but she is also not wicked like Jack or Martin. This female character remains a mystery in her own female world as none of Golding's female characters in those novels is able of real wickedness. Sammy describes that "her face summed up and expressed innocence without fatuity, bland femininity without the ache of sex."¹⁵³

It is true that Sammy undergoes a few mystical experiences before he finishes his journey for self-knowledge and self-forgiveness. From the beginning, Sammy tends to interpret some

¹⁵¹ William Golding, *Pincher Martin* 71-72

¹⁵² Babb 123

¹⁵³ William Golding, *Free Fall* 221

events from his childhood as mystical. When the white-bearded lodger of Sammy's mother dies, the event is a great impulse for Sammy to think about death and mysticism. He says disappointed when he is not allowed to see the body:

"Did I know too much? I had a special reason for feeling cheated. I was told that under his trilby there was a thatch of that same swan's feather whiteness; and in my mind it became a precious thing, exquisite as the cap that fits the head of the Swan Maiden herself.[...] I made fantasies of myself daring the most awful and gruesome loneliness to know the very feel of death. But it was too late."¹⁵⁴

Another important moment in the book defining Sammy's spirituality is his wandering in the garden of a general. Sammy describes the garden as a paradise, a unique universe, in which he wholly experiences his innocence. He says: "We took nothing, almost we touched nothing. We were eyes."¹⁵⁵ This can be understood as a metaphor of Eden, where Adam and Eve admired God's creation, but finally violated his law by touching and eating from the tree of knowledge. As I discussed in the previous chapter, in his childhood, Sammy lived in his unawareness of God and evil, he did not taste the tree of knowledge. Thus, he was able to draw Beatrice because he saw her as she was. Later on, Sammy destroys harmony of his Eden because of his want to possess Beatrice. He virtually abandons his spiritual world and substitutes it with the deformation of Nick's rational one.

Nick makes a very specific character in the story as he is full of contrasts and paradoxes. Sammy asserts: "There was no place for spirit in his cosmos and consequently the cosmos played a huge practical joke on him. It gave Nick a love of people, a selflessness, a kindness and justice that made him a homeland for all people; and at the same time it allowed him to preach the gospel of a most drearily rationalistic universe that the children hardly noticed at all."¹⁵⁶ We learn the reason for it later as Sammy adds: "Nick had a saintly cobbler as his father and never knew that his own moral life was conditioned by it."¹⁵⁷ Unlike Nick, Sammy does not have the ability of self-constraint and selflessness. He easily loses his way in the purely rationalistic universe and his deductions lead him to the way from God and spirituality. He claims: "I was

¹⁵⁴ William Golding, *Free Fall* 28

¹⁵⁵ William Golding, *Free Fall* 45

¹⁵⁶ William Golding, *Free Fall* 213

¹⁵⁷ William Golding, *Free Fall* 226

more intelligent than Nick. I saw that if man is the highest, is his own creator, then good and evil is decided by majority vote. Conduct is not good or bad, but discovered or got away with.”¹⁵⁸

Sammy enjoys the relativity of morals this world brings him but he does not experience it as the longed-for freedom but as captivity. He is possessed with Beatrice and makes her the centre of his innermost temple where he adores her. Sammy wants to penetrate to the very secret of Beatrice’s existence and asks her: “How far do you extend? Are you the black, central patch which cannot examine itself? Or do you live in another mode, not thought, stretching out in serenity and certainty?”¹⁵⁹

This reminds us of Pincher Martin and his dark centre, in which he indulged his ego. From the religious view, this centre should rightfully belong to God; however, Pincher Martin and Sammy Mountjoy devote it to their own godlings. Sammy makes his God of Beatrice and his sexual desire. He cries like Pincher Martin before him: “I didn’t ask to fall in love!”¹⁶⁰

When Beatrice loses her charm of an idol, Sammy does not hesitate to abandon her and find someone else. He does not think about morality of this deed and about possible consequences it may bring. He rejects responsibility for hurting Beatrice and instead of meeting her and explaining his decision, he rather avoids her. However, the shadow of his conscience does not let him entirely free, it remains to be the grey face peering over his shoulder and disabling him to live in peace. This is revealed in the Gestapo scene when Sammy is confronted by Dr Halde. This man helps Sammy to understand the misery of his disintegrated soul. He tells Sammy: “You do not believe in anything enough to suffer for it or be glad. There is no point at which something has knocked on your door and taken possession of you. You possess yourself.”¹⁶¹ With these words, Halde is hinting at Sammy’s inability to sacrifice himself. He knows Sammy does not love anything in the world so strongly that he would suffer for it. Even Beatrice is the victim of his self-love as he leaves her after he has an intercourse with her. Thus, it is possible to view the whole scene as a parallel to the Biblical story of Jesus’s temptation. In this story, Christ rejects Satan and decides to sacrifice his life in order to gain redemption for people. As a contrast, Sammy is not able resist Halde and to say he would never betray his colleagues. He is worrying about his own safety and this fear lets Halde win the game.

¹⁵⁸ William Golding, *Free Fall* 218

¹⁵⁹ William Golding, *Free Fall* 105

¹⁶⁰ William Golding, *Free Fall* 81

¹⁶¹ William Golding, *Free Fall* 144

The character of Halde is also interesting to discuss. He is a kind of devilish figure and with a bit of fantasy, he could metaphorically stand for the devil himself. He tries to tempt Sammy and convince him to betray his friends. He is a cool, manipulating figure without any emotions. He belongs wholly to the category of the guilty and he wants other people to follow him, and thus he makes the best character of a fallen angel. It is also worth mentioning that whereas in *Pincher Martin* it was God who forced the protagonist to consider his life and repent, in this novel it is Halde, the devilish figure, who urges Sammy to decide and consider his life. Dr Halde may represent a kind of devil, but even devils can reluctantly become the instruments of good. Thus, on the other hand, Halde works as a catalyst and leads Sammy to doubt. Paradoxically, this doubting and considering of one's life does not lead Sammy to the treachery as Halde wants, but to the self-reflection and re-unity with his spiritual self. Halde locks Sammy in a dark room to experience a real suffering. Babb remarks: "When Dr. Halde arranges for his prisoner to be shut up in the darkness, he presumably foresees that Sammy will descend farther into his secular self, though the ironic result is Sammy's eventual release into a new consciousness of the divine."¹⁶² In the ceiling Sammy confronts his dark centre, which is occupied by his ego and sexual desire. He accepts his responsibility and guilt, and eventually cries out for help "acknowledging the otherness of the universe and indeed experiencing its divinity."¹⁶³ Thus, this mystical experience renews Sammy's integrity and gives him a new insight to the spiritual world.

The ending of the book is strange enough. We are not told who ordered Sammy to be freed from the prison. This *deus ex machina* type of ending happening shortly after Sammy's self-reflection implies that Sammy's experience was really spiritual and the prison was not only a prison made of stones but something of a cosmic prison, in which Sammy locked himself with his free will, when he let himself to be wholly possessed by the idea of Beatrice. Similarly, the sentence "Dr Halde does not know about people"¹⁶⁴ may imply that Sammy's release is caused by somebody, who knew everything about people – that is God.

¹⁶² Babb 116

¹⁶³ Babb 97

¹⁶⁴ William Golding, *Free Fall* 253

CONCLUSION

This thesis was to discuss three novels of William Golding at three different levels and thus to approach Golding's philosophy from different angles. The morality level focuses on the problem of moral integrity and capability of behaving according to our own moral norms. This chapter introduces Golding's concept of human evil and his theory of evil generally. From this perspective, evil is not something coming from outside like a beast, but a legitimate part of our own nature. Thus, the solution to the morality question is not based on a mindless following of rules but on a conscious acceptance of the dark side of humanity and the ability of exploring one's self and finding a firm spiritual ground. In *Lord of the Flies*, such a person is Simon, who as the only one manages to face the Beast and communicate with it. Simon conveys his knowledge to other boys as he identifies the Beast as being them. However, this theory is so innovative and shocking that the prophetic figure of Simon is murdered. Even after this act of the most terrible violence the boys are not able to accept responsibility and to acknowledge the existence of the Beast within their own nature. Pincher Martin understands evil as the inevitable part of life. He acts violently, cheats, flatters and seduces women without reflecting properly on his deeds. Nonetheless, his invented world urges him to face his past and remember the people he hurt. His experience does not bring any atonement nor self-reflection, it ends in a violent struggle to preserve the dark centre of his self. *Free Fall* may be seen as a sequel of the previous novel. The main difference between those two novels is that Martin deals with the issue of Being whereas Sammy is concerned with the problem of Becoming. He tries to find the point in his life, in which he lost his free will and became the guilty one.

The second level I explore is the social one. At this level I discuss Golding's view of man as a part of a broader community. Golding understands the problems of society as an extending of personal human evil. If individuals are not able to face evil and resist it, the evil will become a global problem. This is also implied by the choice of settings in *Lord of the Flies*. There is a war, which destroys human lives and separates parents from their children. However, as we come to know later, this war is inevitable even on a paradise-like island occupied by a group of small boys. The big war outside is thus mirrored in the minor war of children. Murder, treachery and

violence are brought to the community under the mask of a beast and only Simon manages to unmask it. The society is not prepared for such a revelation and the whole book ends with the victory of totalitarianism. The whole story of this book is a clear allegory of the WW2 social and political situation as there are various references to aspects of the Nazi regime. This leads us to a limited interpretation of the story, but on the other hand, the conveyed message is clear and easily understandable. *Pincher Martin* approaches the problems of society differently. The society is viewed via series of flashbacks commenting upon Martin's relationships with other people. He tries to usurp all the best for himself and thus to be successful in society. *Free Fall* deals with an experience of an individual but it also explores problems of political systems and ideologies.

Finally, the third level discusses religious and mystical issues. The characters are confronted with a kind of supernatural experience making them aware of their spiritual roots. Simon in *Lord of the Flies* goes through such a mystical experience in his dialogue with the Beast. This situation leads him to the acknowledgement of human nature as it is. Another important element in this novel is the figure of Simon himself. His spiritual nature and moral awareness implies qualities of a prophet. He is the one who brings knowledge from a mountain, therefore there is a certain parallel between him and Moses or Jesus Christ. In *Pincher Martin* the main protagonist is confronted with the creator himself. Pincher resists the uttermost love and selflessness and therefore is condemned to stay in his dark centre – the claws. On the other hand, Sammy from *Free Fall* is able to gain redemption as he acknowledges his guilt and accepts his responsibility. However, his world remains to be based on the gap between the innocent and the wicked.

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